

WHEN NIGHT COMES O'ER THE PLAIN.

WRITTEN BY

CHAS. JEFFERYS.

The Music

COMPOSED AND DEDICATED

TO

Miss Caroline Lambert.

By

S. NELSON.

376  
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## WHEN NIGHT COMES O'ER THE PLAIN.

## DUETT.

S. Nelson.

Allegretto e

Delicatezza.

The piano introduction consists of two systems of music. The first system features a treble clef with a key signature of one sharp (F#) and a 6/8 time signature. The melody begins with a quarter note D4, followed by eighth notes E4, F#4, G4, and A4, then a half note B4. The bass clef accompaniment consists of a steady eighth-note pattern: G3, A3, B3, C4, D4, E4, F#4, G4. The second system continues the melody with a half note B4, a quarter note A4, and eighth notes G4, F#4, E4, D4, C4. The bass clef accompaniment continues with the same eighth-note pattern. Dynamics include 'cres.' (crescendo) in the first system and 'mf' (mezzo-forte) in the second system. The piece concludes with a half note B4 in the treble and a half note G3 in the bass, marked 'dim.' (diminuendo) and 'p' (piano).

1<sup>st</sup> Voice.

When Night comes o'er the plain, And

moon-light o'er the sea, Oh! meet me once a--gain, Where

## 2nd Voice.

oft I've welcom'd thee. When first the glow-worm's ray illu-

lumes the verdant lea, I'll leave my lone-ly way, And wan-der forth with

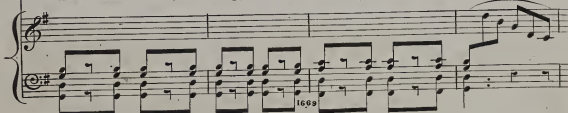
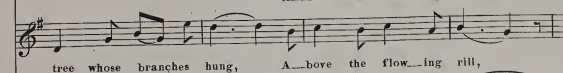
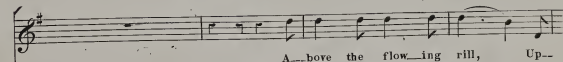
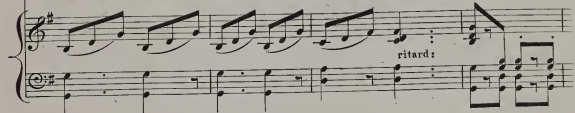
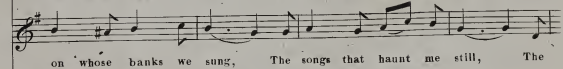
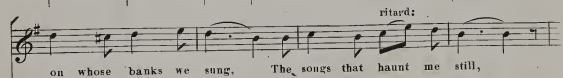
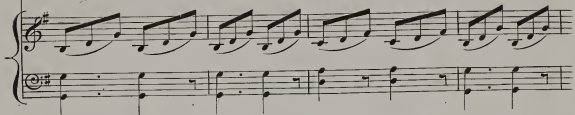
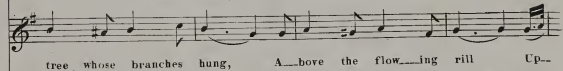
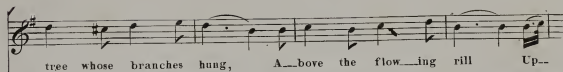
## 1st Voice.

thee. How dear is ev'ry spot Where oft in youth we

cres: dim:

stray'd The

The mountain and the cot, The stream-let and the glade. The



on whose banks we sung The songs that haunt me still----- The

The songs that haunt me still----- The

tree whose branches hung a--bove the flowing rill, Up--on whose banks we

tree whose branches hung a--bove the flowing rill, Up--on whose banks we

sung The songs that haunt me still.

sung The songs that haunt me still.

*mf* *p* *cresc: f*

*dim:* *p* *f*

1669

At Ev'ning's qui-et hour, O leave thy mountain home, And

*p*

seek the peaceful bow'r, To which we us'd to roam, I'll sing thee ol-den

songs, The long ne-glect-ed lays, Whose brightest theme be long To

*1<sup>st</sup> Voice.*

Youth's de-part-ed days— How dear is ev'ry spot Where

*cres: dim: p*

*2<sup>d</sup> Voice.*

oft In youth we stray'd, The moun-tain and the cot, The

1869

The tree whose branches hung A--bove the flowing  
streamlet and the glade, The tree whose branches hung A--bove the flowing

ritard.  
rill, Up--on whose banks we sung, The songs that haunt me still,  
rill, Up--on whose banks we sung, The songs that haunt me still, The

ritard.  
A--bove the flow--ing rill, Up--  
tree whose branches hung, A--bove the flow--ing rill, Up--

1669



on whose banks we sung The songs that haunt me still. The

The songs that haunt me still. The

tree whose branches hung, Above the flowing rill, Up on whose banks we

tree whose branches hung, Above the flowing rill, Up on whose banks we

sung, The songs that haunt me still.

sung, The songs that haunt me still.

*mf* *p* *cres: f* *p* *sf*

